SOCIETY OF NORTH AMERICAN GOLDSMITHS

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GOLDDUST

president's column

Dear Members,

As I am sure you know, the Phoenix Art Museum will be presenting the next major metals exhibition during January and February of 1977. The museum is under the leadership of Director Ron Hickman who is an outstanding gold and silversmith himself. The show will feature both an invitational and competitive section. Ron is working closely with Arline Fisch in organizing all the details and these will be published in the Newsletter as soon as they become available.

Jurying will take place some time in November or December, so please be prepared to send a new piece of work. We would like for this to be a strong exhibition as it will also be shown during the SNAG conference in Seattle, Washington, June 16-18, 1977.

John Marshall has been working hard on the program for the Seattle Conference and we are expecting an excellent turnout. The highlight of the weekend will be the presentation of five technical papers (for more information on this, look under SNAG NEWS).

We have just about put our mailing list of both associate and pro-members in order. There are still some trouble areas, however. When you move, you MUST send a post card to Mark Baldridge, SNAG Newsletter, 1600 Otterdale Road, Midlothian, Va., 23113, so he can make the change in his office. A card should also be sent to SNAG headquarters in Boston. The Newsletter will not be forwarded by the post office, so please don't forget to send us your new address.

I look forward to seeing all of you in Seattle.

Bob Ebendorf
Rt. 1, Box 187X, Highland, N.Y., 12528

golddust policy

Published bi-monthly by the Society of North American Goldsmiths (SNAG), 591 Washington St., Wellesley, Mass., 02181. Bob Ebendorf, President; Mary Lee Hu, Vice President; Joel Bagnal, Secretary-Treasurer. Board members are: Hero Kielman, Tom Markusen, George McLean and Mary Ann Scherr. SNAG is a non-profit organization for educational, scientific, and aesthetic purposes, concerned with fostering, encouraging and teaching the subject of metalsmithing. SNAG is registered with the Internal Revenue Service Sec. 501 (c) (3). Subscription (per year) is automatic with student membership—$10, associate membership—$25, or full membership—$50-$100. Address all membership and advertising inquiries to Joel Bagnal, SNAG, 591 Washington St., Wellesley, Mass., 02181. Address unsolicited material to the Editor, SNAG Newsletter, Art Dept., Longwood College, Farmville, Va., 23901. Material will be handled with care, but the Newsletter assumes no responsibility for it. Since many letters received are of interest to the entire membership, unless specifically stated to the contrary, all received letters risk possible inclusion in the Letters-to-the-Editor section.

Deadline dates for submitted material shall be 25 days prior to issue date. Projected issue dates are: December 1, February 1, April 1, etc. PLEASE NOTE: If you do not receive your Newsletter within 15 days of the issue date (and if you are a member) please immediately write to the Editor. This Newsletter was initiated through partial funding by a grant from the Crafts Program of the National Endowment for the Arts, to whom we are grateful for its continued support.

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Editor . . . . . Mark Baldridge
Special Editor . . . . . Walter Soellner
Assistant Editor . . . . . Lynda Baldridge
Student Assistants . . Libby Craddock, Ami Edwards
Final Typist . . . . . Pat Motley
Printers . . . . . Houston Hatcher, Paul Stanley

Many people have requested back issues of the Newsletter. Since most back issues do not exist, xerox copies will be sent upon request. Send 50 cents per copy (to cover duplicating and postage) to Mark Baldridge at Longwood College. If you desire copies to be mailed first class, send an additional 10 cents per copy. Do not send cash; send check or money order made out to SNAG. Copies date from August 1, 1975.

THE GREAT GOLD BUST

(courtesy of TIME, August 2, 1976)

To hoarders and speculators, gold lately has had about as much luster as a rusty tin can. In the 19 months since gold purchases became legal for U.S. citizens, the price has fallen more than 40% from its peak of $198 an ounce. In three chaotic days of trading last week, gold fell $14 on the London market, reaching a 31-month low of $105.50 an ounce. Though the price recovered to $111 by week's end, that is still a dismal figure for goldbugs, who not long ago were forecasting prices of $300 or more.

What has taken the glitter off gold so suddenly? One major factor is that the U.S. has been relatively successful in its campaign to remove gold from the international monetary system. Last year the U.S. persuaded other countries, including a reluctant France, that the International Monetary Fund should auction off one-sixth of its gold hoard, or 25 million ounces. Meanwhile, the economic conditions that triggered the gold boom of 1973-74 have largely disappeared. The dollar is steady, world inflation rates have come down and the general panic set off by the oil crisis has abated. All those trends reduce the distrust of paper money that moves many speculators to put their funds in gold.

Thus, when the IMF held the second in its series of gold auctions two weeks ago, it got a mere $122.05 an ounce. Two days later, the London price dropped below $120 — a point at which traders thought government banks would start buying gold to prop up the price and protect the value of their own stocks. But the central banks stayed out of the market, and when it became obvious that they would not support the price, panic selling hit.

The gold bust is bad news for developing countries. The IMF puts the profits from its gold auctions into a special trust fund to aid poor nations; now the trust fund will be leaner than expected. The price collapse also poses problems for countries like France, Italy and Portugal, which hold a large proportion of their monetary reserves in gold. It is even embarrassing to West Germany, which two years ago lent $2 billion to Italy against gold collateral—valued at what then seemed a ridiculously low $120 an ounce.

South Africa, the world's largest gold producer, is being hurt most. The price drop will cost it at least $200 million in potential export earnings this year, worsening an already serious balance of payments deficit (running at about $1.9 billion on current account this year). Last week South Africa moved to cut imports; beginning Aug. 2, the government will require importers to deposit 20% of the price of certain foreign goods with the treasury for six months, at no interest. The unemployment rate among the nation's black workers has already hit 20%; layoffs at the gold mines—which for the moment are maintaining employment—would make it even worse. The joblessness could intensify South Africa's explosive racial unrest.

Vicious Circle. The Soviet Union, the second largest gold producer, is feeling the price drop too. The Soviets depend on gold sales to get hard currency needed to buy U.S. grain and other imports. Consolidated Gold Fields Ltd., a London-headquartered mining company, predicts that the Soviets this year will have to put 10 million ounces of gold on the market—twice last year's sales. Those heavy offerings will tend to push the price down further, and possibly put the Soviets in a vicious circle: the lower the price goes, the more gold they have to sell to pay for imports, and the more they sell, the lower still they depress the price.

helpful hints

A new wrinkle for the aluminum and sparex combination for removal of firescale from silver—

Try adding crumpled aluminum foil or piece of aluminum sheet to strong Sparex solution in Crock Pot (yes, we've all become converts to the C.P. out here). Hollow pieces with small vents are difficult to drain. For these, plug the hole with wood or plastic and use crumpled aluminum foil with a paste of sparex and water to scrub the firescale. WARNING—All operations with this aluminum-Sparex combination should be conducted outside or in a well-ventilated area due to (ob)noxious fumes.—Jo-an Smith

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Golddust is in the process of inviting graduate schools to name a student correspondent. This correspondent shall keep us informed of metal activities, events, theses, and other information. If your school is not contacted in the next month or so and if you would like to have a school correspondent, please write the editor.

snag news

The Boston office of SNAG has moved to 591 Washington St., Wellesley, Mass., 02181 (617/235-8266), so address all SNAG correspondence to that office, including change of address.

SPECIAL NOTE

SNAG has just received $1,750 from NEA for the presentation of 5 technical papers at the upcoming Seattle Conference. This money will be divided among 5 participants who are chosen to present their paper. Individuals desiring partial (or complete) financing to research and write a paper should IMMEDIATELY submit a letter of intent to Mary Lee Hu, c/o Art Dept., University of Wisconsin, Madison, Wisc., 53706. The letter of intent should contain any relevant information such as subject area, intended research, and what form findings will be presented, etc. Graduate students are also encouraged to apply especially if they are doing a thesis. Deadline for applications shall be October 22, 1976.

1. Results of the balloting by full members determined that dues are now: student members—$10, associate members—$25, full members between $50-$100, depending on yearly income ($0-$10,999 is $50; $11,000-$15,999 is $75; $16,000 and up is $100). Full members shall volunteer dues on an honor system. Joel Bagnal will soon be sending out the first quarterly statements. It is important for members to pay their dues as soon as possible in order that the various SNAG programs can be maintained.

2. SNAG Conference — Seattle, Washington, will be the next major SNAG conference on June 16, 17, 18, 1977. Write John Marshall, Art Dept., University of Washington, Seattle, Wash., 98109, for further details.

NOTE

During Christmas vacation and other vacation periods, including summer, address Newsletter correspondence to Mark Baldridge at 1600 Otterdale Road, Midlothian, Va., 23113, and NOT to Longwood College.

NEEDED

People to write small articles and reviews. If you have a special and/or interesting subject or speciality, please write the Newsletter so that other members can share the benefits of your knowledge. We also need information, sources, helpful hints, etc.

If you will be moving and would like to insure the continued arrival of the Newsletter, make sure you contact the Newsletter directly, giving new address, with zip code, and date of move. Also, contact the Boston SNAG office.

TOM MARKUSEN

Living in Chicago, Illinois until I was twelve years old enabled me to visit the Field Museum of Natural History, the Museum of Science and Industry and the Chicago Art Institute several times during the most impressionable years of my life. As a result, these experiences remain the most memorable of those years. This wealth of available visual resources caused me to return to Chicago many times while an art student at the University of Wisconsin, Madison, where I took my first formal art course.

We moved to Racine, Wisconsin, where my next 8 years of education were spent being molded into an engineering student, like thousands of other young people of the 1950's. After my first year as a civil engineering student at Madison, I decided, with the help of my instructors, that I would join 80% of my fellow freshmen engineers and change careers. The following summer I took aptitude and interest tests given by the University and was advised to enter one of three careers: artist/designer, professional golfer, or mortician. Needless to say after being programmed to be an engineer, my educational background did not appear to be relevant. I spent the next year and a half working in construction deciding what profession to follow.

While growing up, I had always built and made things but not of my own design. Having bought stereo components while being out of school, I decided to design and build a cabinet. The result proved to be a significant factor in my decision to return to the University of Wisconsin and major in art. At the end of my sophomore year, Fred Fenster had a metal exhibit in the University Gallery which was the most impressive collection of work I had seen and it convinced me to take his class. That was the most exciting course I had taken and the following four years of undergraduate and graduate work with Fred and Art Veirthaler formulated my career as a gold and silversmith. I also designed and built furniture with Skip Johnson while completing graduate work in metal. Working in the scale of wood later proved to be a determining factor in becoming involved in iron work.

My first full-time teaching position after graduation in 1966 was at Radford College in Virginia. I had been a graduate assistant and taught a general crafts course in the Art Department at Madison as

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well as summer workshops at the Wisconsin Student Union. Also, Bill Brown had invited me to teach two summers at Penland which proved to be a great and valuable experience.

During the two years teaching at Radford and living in Appalachia, I had the time to examine the relationship of my own work and career goals, to the profession of metalsmithing and my educational and teaching experiences. I had little contact outside western Virginia except for a one-man show and workshop at the Hand Workshop Gallery in Richmond. In retrospect, it is easy to see the importance of this isolated period of time. When talking with young craftsmen, I find that few have taken time to evaluate themselves before jumping onto the treadmill.

In the summer of 1968, I moved to upstate New York to teach metal at the State University College at Brockport. This proved to be a most important move professionally. The move to Brockport provided the opportunity for me to become totally involved in all aspects of metalsmithing.

At this stage I stopped working in wood as a second media to concentrate solely in metal. Wood had offered me a complimentary large scale not possible in goldsmithing and silversmithing. My work in coppersmithing had developed some large forged objects but did not compare to the scale of furniture. I found it necessary to work simultaneously in a wide variation of scale to satisfy my visual aesthetic and physical motivations. In 1971, I received a summer research fellowship from the State University of New York to work in iron and steel. This provided me with the impetus to do blacksmithing and to work in a large scale with architectural related objects.

Involvement as a designer/craftsman and teacher is only part of the profession. I feel that it is necessary and essential to be an active member in professional organizations (SNAG and N.Y. State Craftsman). Why? To give support, time and direction promotes the activities in the field, contributes to a positive professional growth of the society and this directly benefits all of the active members.

Another area of professional involvement is in the wholesale/retail business of the crafts. In 1971, I became a partner in Shop One, Inc. which was started by Ronald Hayes Pearson, Jack Prip and two other craftsmen in 1952. During this time I became good friends with Ron, the man who has made the most significant impression on me since Fred Fenster. His visual sense and business perception has enabled him to make a monumental contribution to production metalsmithing of the past three decades. I have recently designed prototypes for a Mexican firm to be marketed internationally and Ron's attitudes have contributed greatly in formulating my own philosophy towards production jewelry.

Wendell Castle, Robert Ebendorf and Albert Paley are colleagues and competitive professionals who have also contributed with dialogue and ideas in developing the attitudes I have set forth for myself.

As an artist/craftsman, it is important for me to execute one of a kind pieces which are functional objects. I believe jewelry should always be wearable and should not dominate but enhance the wearer. The iron pieces are architecturally related in their function and scale. It is a totally physical technique and is a totally visual involvement responding with immediacy to the plastic state of the hot steel. For a gold and silversmith, this is a contrasting experience from the slow laborious refining techniques in jewelry and holloware. I respond to each and find them essential to my personal involvement as a metalsmith.

For me, the romantic craftsman does not exist. To be successful one must be totally involved in his profession. You can't ignore the business climate and attitudes of this 20th century and isolate yourself.

MORE NEW MEMBERS!

FULL: Lee Peck

ASSOCIATE: Michael Atwell, 103 Pinewood Dr., Bloomington, In., 47401; Fridl Blementhal, 6503 Wilmett Rd., Bethesda, Md., 20034; Grace Carmody, 1219 W. 29th Ct., Lawrence, Ks., 66044; Diane Davis, 853 Kent Ave., W. Lafayette, Inc. 47906; James Davison, 207 Costner Dr., Bessemer City, NC, 28016; Dennis DeJonghe, Von Buren Bay, Dunkirk, NY, 14048; William Fiorini, Rt., 3, Box 56, Houstin, Minn., 55943; Ellen Greenfield, 22 Canterbury Lane, Roslyn Hts., NY, 11577; Martha Henton, Rt. 1, Versailles, KY, 40383; Phillip Johnson, 3832 S. Scoville Ave., Berwyn, IL, 60402; Vivian Kline, 933 Avondale Ave., Cincinnati, OH, 45229; Katia Kamesar, 4522 Woodman Ave., C311, Sherman Oaks, CA, 91423; Loyal LaPlante, 3622 S. 82nd East Ave., Tulsa, OK 74145; Evie MacCloskey, 347 Stratford, Pittsburgh, PA 15232; Nancy Pate, 476 Tree Top Lane, St. Louis, MO 63122; Hal Ross, 112 Corona Ave., Belmont Shore, Long Beach, CA 90803

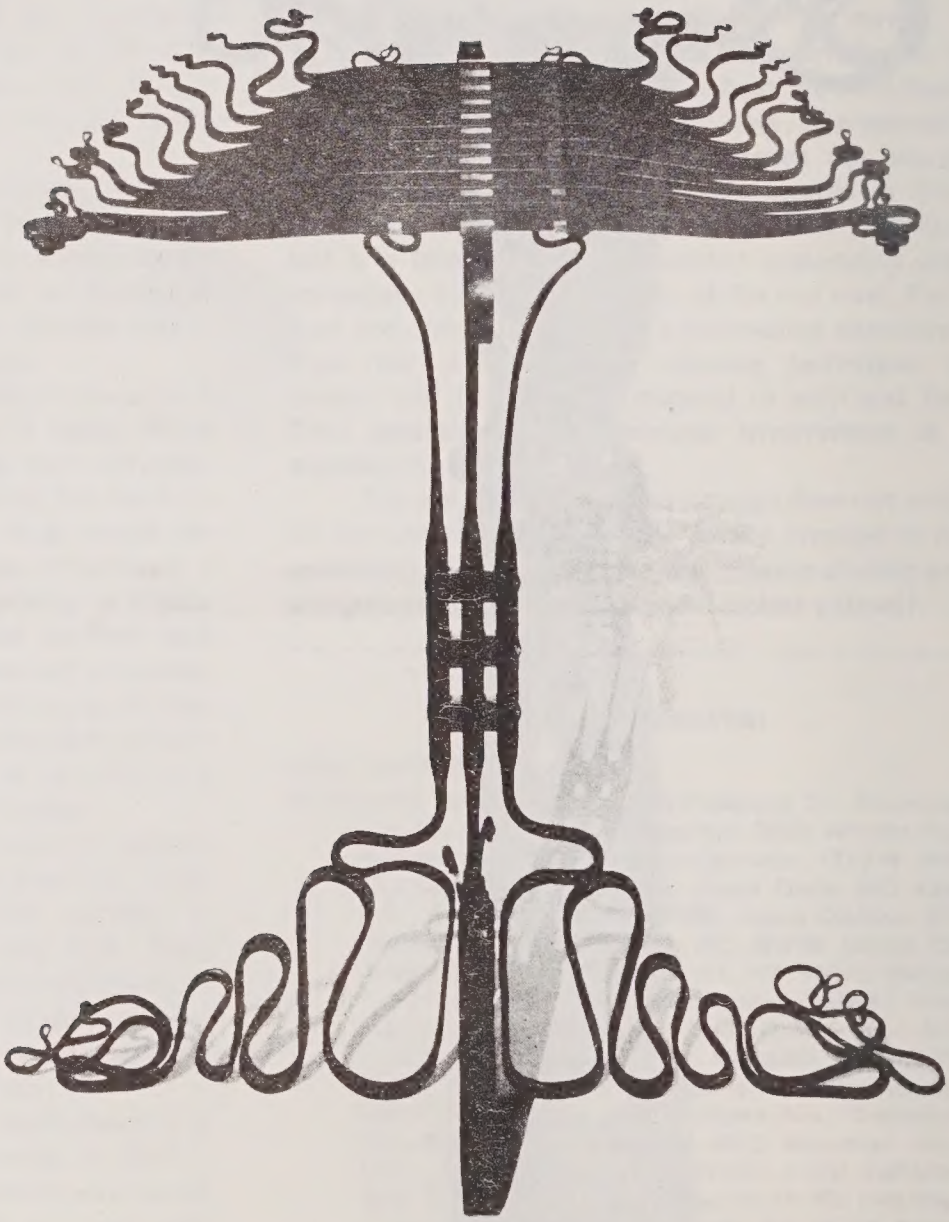
Tom Markusen

Lamp No. II
Copper with glass globe
1973
13"x13"x40"h

MARKUSEN

(photo by Richard Aronald)

(photo by Richard Aronald)



Lectern; mild steel & copper
26"x28"x44"h 5/1974

THE SNAG BOOK DEPARTMENT
THE WHAT, WHY & HOW

by Hannelore Gabriel, Book Department

The idea of having a SNAG book department came about by accident as a result of the Cleveland Convention. I showed around a copy of NEUER SCHMUCK, a beautifully illustrated book on contemporary jewelry from Germany. Several members said they would like to get copies. My husband Ray said that he could probably buy these books wholesale. So after taking orders from 27 SNAG members, we placed the order and, sure enough, we all saved 40%.

It occurred to me that SNAG might be able to have a permanent department to make books on jewelry and related subjects available to members, hopefully at a savings over normal bookstore prices. It might also be able to make some much-needed funds for our treasury.

So, again with the help of my husband, I am trying to do just that. We've found a way to order individual single copies of almost any book published in the United States, including jewelry, of course, but also any other subject members want. Members will receive a 20% discount on most purchases and SNAG's treasury will receive from 15 to 20% from each sale.

Along with the sale of books, I'd like to expand on the already super coverage of new books in our field that GOLDDUST is giving by lengthening reviews to give more detail. This will be done in a column format.

We want the book department to run smoothly so that other SNAG member volunteers can take over at some future date, with as little hassle as possible. For the time being, please bear with us. We'll probably goof occasionally and hopefully learn from each order. Have patience and in the long run we hope that all members, as well as the organization as a whole, will profit.

About procedures — please try to complete all parts of the order form and do as much of the work for us as possible. Ordering books takes time and if one of us has to go to the library to check on who published a book or its author, all orders will take long to process. And, be sure to remember that we can order ANY book, be it about jewelry or a best-seller — fiction — non-fiction — almost any book published in the U.S. and still in print.

It is my sincere hope that the book department works well and provides a service to all of us. And that you are all pleased, both with your savings and the information that we'll try to provide in each GOLDDUST issue. Wish us luck!!

GOLD AND SILVER RECOVERY FOR THE CRAFTSMAN

The following article is written by J. PATRICK McCRARY, a professional goldsmith from Houston, Texas, who is actively involved in technical research and instruction, for the metalsmith in today's craft community. He holds a BFA degree in the area of metalsmithing from the University of Houston, and is past president of PM Limited, School of Jewelry and Metalsmithing, in Houston. His works have been exhibited in numerous national exhibitions, and was chosen as one of 50 metalsmiths invited to exhibit in the American Metalsmiths '74 showing at the De Cordova Museum, Lincoln, Mass. He is a member of various professional organizations, including the Society of North American Goldsmiths.

Most craftspersons, working with gold and silver as their primary medium, have experienced the high cost of having their scrap materials reprocessed through commercial channels. All too many of these folks, however, are unaware that they have at their means a much less expensive avenue to fresh materials where these two metals are concerned. One that also yields a great deal of personal satisfaction, that they not only control the design and execution of their product, but that they produced the basic form of their medium too. A feeling that many potters know, by mixing their own clay.

The technique is quite simple, has been around for years, and is used by many professional and commercial manufacturers of jewelry. It is also reasonably safe, provided the user observes standard safety precautions, and does not try to rush things. The process is surprisingly quick and shouldn't give the intermediate or advanced craftsperson much trouble, if any.

Here's what you need to have on hand:

1. pyrex coffee pot, preferably a large one
2. 5-gallon bucket with smooth walls and bottom, stainless steel milk pails are best, as they don't have seams to trap small particles of metal
3. large clay or ceramic melting crucible and suitable tongs for pouring
4. hot plate, preferably gas, butane, or propane; electric will do, but be careful about acid spills or boil-overs that will ruin them
5. pair of rubber gloves
6. 2 or 3 large glass beakers
7. large plastic funnel
8. particle filter paper, 5-6" diameter
9. oxy-acetelyne or oxy-gas type torch
10. box of 20-Mule Team Borax
11. quart of household amonia, preferably non-sudsy
12. quart of more of 72% nitric acid; lower concentrations will work, but are slower
13. 2 lbs. of household lye
14. quart of Karo syrup
15. 1 lb. table salt, plain
16. 30-gallon plastic trash can

You need access to a sink with hot and cold running water, and all phases of the acid sequence must be done out-of-doors, in an open area such as a backyard. The fumes produced are both toxic and corosive. Pay attention to wind directions so that fumes do not blow past houses, auto, etc.

To begin, weigh your scrap gold (it makes no difference what karat it is or what the color is) and then weigh out three times the gold weight in silver scrap. Fill your 5-gallon pail with ice water, into which the molten alloy of scrap gold and silver will be cast to produce granules. These granules of working alloy allow the acid to react faster because of the increased surface area. Place the scrap gold and silver in a crucible, melt, and mix thoroughly. While the metal is fully molten, pour it into the ice water with a slow, even motion. Keep the torch directed on the metal throughout the entire pour. If you have an assistant handy, have

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him stir the water while you are pouring; this will reduce the possibility of molten metal "stacking up" in one place on the bottom of the pail.

Drain off the water and remove the granulated metal and place it into the pyrex coffee pot, and move all operations outside. The acid action will produce two major by-products; nitrous oxide and silver nitrate. Silver nitrate is capable of producing burns on the skin, and will turn skin a dark brownish or black color. For this reason, in addition to the acid itself, you would be well advised to wear rubber gloves while handling the acid solution. Set the hot plate in a clear area and set it to a medium heat. Pour the nitric acid into the coffee pot, to a height of about 2" above the metal, and place it on the hot place. CAUTION: DO NOT FILL THE POT BEYOND 1/3 ITS VOLUME. By doing so, you increase the risk of boil-over, which is not only dangerous and hard on equipment, but also will cause a loss of gold. It would be advisable to place your set-up over a large glass dish so that you don't replenish the good earth with your precious metals.

As the acid begins to boil, a heavy red fume will be generated, silver, copper, zinc, nickle, and other metals present, except for the gold, will begin to dissolve. Eventually, the only remaining particles visible, will be the gold in the form of gold oxide. This stage of the process generally takes less than ½ hour, depending on the amount of metal being processed, the granule size, and the strength of your acid. Once the process is complete, there will be no red fumes coming off, the acid will be a green or dark blue-green color, and the violent boiling will be reduced to a minimum. There should be no particles left which seem to be reacting with the acid. The gold oxide will look like black silt in the bottom of the pot, and may be considered 98%+ pure.

At this point, set the pot aside and allow the gold to settle out of suspension. When the liquid is clear, carefully decant off as much as possible, without losing any of the gold, into one of the pyrex beakers. This liquid contains your silver and other metals in the form of nitrates. Now, add about a pint of household ammonia to remaining contents of the coffee pot, which neutralizes the acid, and allow to set while the gold settles again. After the gold has settled, pour off the ammonia as waste, and refill the pot with water. Allow to settle, pour off, and repeat this washing cycle until the water is clear and without color. If the gold has a tendency to remain in suspension, you can filter it out with a funnel and particle filter paper.

The gold is now ready to be reduced back to its metallic state. As much water has been decanted off as possible and only the gold remains in the pot. Carefully spoon off the black silt into a clean, lightly fluxed crucible, immediately begin to heat it with an intense flame of 3000 degrees or more. After a moment or two, remove the flame and sprinkle a light coating of 20-Mule Team Borax over the gold and continue to heat. Work the flame close, and in a circular fashion around the outside of the gold, working inward toward the center. Be careful that your line pressure is not so great as to blow away the gold.

Just as you are wondering if you will ever see your gold again, you will notice small beads of pure, metallic gold begin to bleed out of the oxide. Once all of the oxide is reduced back to a familiar state, it is ready to be alloyed into whatever karat and color you desire.

A good base alloy for obtaining a yellow gold is comprised of 70% copper and 30% fine silver. For rose gold, increase the copper content to 85%, and to 100% for a red gold. Increases in copper will also cause an increase in the hardness of the alloy. Green golds are derived by increasing the percentage of silver and decreasing the copper content. Base alloys for white gold are available through such suppliers as Swest, Inc., in Dallas, Texas, and because of the technical problems in making up a suitable base in the shop, it is advisable to purchase it pre-alloyed. Because of the expense saved in processing your own gold, and the ease with which it can be recovered, you may find it economical enough to experiment with some of the more exotic alloys such as purple or blue golds. Von Neumann gives some of these formulas in his book, entitled *The Design and Creation of Jewelry*.

In order to recover the silver which remains in the nitric acid, follow this sequence: first, pour the acid into a pyrex container of at least twice the volume of the liquid and stir in 1 lb. of plain table salt. The salt precipitates the metals out of solution in the form of metallic salts. Allow this to settle and pour off the remaining liquid as waste. The salts must now be washed between 6 and 8 times in hot tap water. This will dissolve all metallic salts, except for the silver, which will remain after all others are poured off as waste. After the final washing, pour off the water and place the container into a 30-gallon, plastic trash can. The next step is somewhat spectacular, so don't be alarmed at the reaction. Pour in 2 lbs. of household lye and on top of this pour in the quart of Karo syrup. The chemical reaction of the lye, syrup, and salts releases a great deal of heat and boiling. DO NOT STAND TOO CLOSE DURING THIS REACTION. This will only last a few moments, after which the remainder of the contents are emptied into the trash can. Fill the can about 1/3 full with water and stir, allow to settle, and pour off the liquid as waste. Repeat the washing cycle until the water is clear. The remaining "sludge" is almost pure silver salts, and turns dark gray with exposure to light. The silver is reduced back to metallic form in the same manner that the gold oxide was reduced.

If you are not interested in worrying with the refinement of silver, since its cost is not as acute as is the gold, you can eliminate the silver cycle by using pure copper in the working alloy. This will, of course, leave the decanted acid containing no precious metals after the gold is removed and can be poured off as waste.

Some of you may be wondering just how much of a savings this "shade tree" process yields, so here's some arithmetic to support your efforts. On a $115 market price for pure gold, and disallowing for brokerage fees which make it higher, one New York firm sells 14k yellow casting stock at $90 an ounce. On the same market, a craftsperson can buy old mountings, unusable scrap, and other high gold content items at around $2.50 to $3.00 a dwt. An experienced buyer can even get this cost down to about $2.00 a dwt. Saying our craftsman buys his scrap at $2.75 a dwt, refines it himself at a cost of $3.75 an ounce in acid,

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ammonia, salt, etc., and allows for a 2% loss in gold through processing, and assuming the gold content in his scrap is 13½k, his market price on pure gold content would be $108.29. If he then alloys the gold to 58% gold content, slightly below 14k, his alloy cost is $62.81 an ounce, which is $27.19 less than what he would pay the smelter.

I believe that the results of reclaiming your own gold and silver will be rewarding in both money and personal satisfaction. I would like to encourage the reader of this article to forward his or her responses, questions, and remarks to me in care of this publication. Good luck, and happy prospecting!

question

Is the new SNAG dues structure fair? Are SNAG dues too high?

The above questions are put forth in an attempt to surface the complaints and comments that have aroused many members. Members (and non-members) are invited to respond to the above questions as well as suggest future questions. Responses shall be published in subsequent issues.

Response to former aesthetic question "How political is the metal world? . . ."

People who are gifted enough to produce truly exceptional work need not be concerned about having it recognized as such. But these people are rare. More often we find people producing good work, but more importantly, they are producing well politically and socially. Their "success" ie. entry into invitationals, books, etc., is a result of their boogie as much as their bench work. (M. Lewis)

—NOTE—

In the April 1977 issue of GOLDDUST, we plan to feature student work. Therefore, we invite students (and ask instructors to encourage students) to forward photographs (black and white or color) of their work for possible publication. Articles, theses, or sections of theses will also be published Names and addresses should be included on all material (backside of photos). Include the name of school attending, degree sought, and expected date of graduation. No work will be returned unless accompanied with a self-addressed stamped envelope. Selected photographs may have to be cropped to fit an appropriate format.

Since it is difficult to project the response, it is difficult to determine the means of selection. It is probable that a juror or jury shall be selected. It is also possible that work shall be selected in a manner that shall assure a complete representation of the various schools across the country. Since we would like to feature as much student work as possible, smaller articles and photographs (ie 3x5") may have priority.

Deadline for all material is March 1, 1977. Send material to Mark Baldridge, Longwood College, Farmville, Va., 23901.

book review

THE NATIONAL GUIDE TO CRAFT SUPPLIES – THE CRAFT YELLOW PAGES: by Judith Glassman, published by Van Nostrand Reinhold Company, N.Y.

Ms. Glassman has done a thorough, comprehensive job of providing sources of supply on a state-by-state basis for the craftsman in general and the jeweler/goldsmith in particular.

Section I covers supplies sources for most of the different crafts from general arts & crafts to yarns, most of which offer mail order facilities. Of interest to goldsmiths are the jewelry listings, divided into supplies and equipment sources. There is also a listing under lapidary of wholesale and retail sources of semi-precious stones, both common and unique, from the U.S. and several foreign countries.

Not only are the complete name and address, as well as product line detailed, but a complete listing of services are given including: type of catalog with number of pages; types of price, whether wholesale or retail and how to obtain the wholesale price; credit cards offered; how orders are shipped; etc., etc.

Should you require items related to another craft, you might browse through just a few of the other headings. For example: Beads, Enameling, Feathers, Leather, Plastics, Shells, etc., for listing of exotic sources of supplies which could be used for jewelry.

Other sections of THE NATIONAL GUIDE TO CRAFTS – THE CRAFT YELLOW PAGES, toward the end of the book, include: bookstores, listing mail order dealers in craft titles; societies & organizations, listing both professional and hobby groups on a state-by-state basis; galleries and museums, with a general description of the work they show and services offered; places of instruction, giving an itemized list of what each college, school or organization teaches, including jewelry, metalsmithing and holloware.

The book finishes up with sections on Art Fairs, a section on craft related publications, and a complete bibliography of books for the craftsman.

THE NATIONAL GUIDE TO CRAFT SUPPLIES – THE CRAFT YELLOW PAGES is an excellent reference book for the beginner and pro alike since Ms. Glassman has unearthed many new and before unlisted sources for the goldsmith or craftsman in any other field. A truly helpful guide.

Available in cloth binding at $12.95 and paper at $6.95 from the SNAG Book Dept.—Hannelore Gabriel

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HELPFUL HINT by Armida Gonzalez, learned from Wiltz Harrison—Use Jet Dry (rinse aid for dishwashers) as wax release. Rub small amounts over mandrels then work wax over mandre. Especially helpful in keeping files clean.

technical question

How do you make a 3-dimensional mirror image of an object, utilizing any process (except by eye)?–Stanley Lechtzin

Members are encouraged to respond to the above question as well as suggest future technical questions. Responses shall be published in subsequent issues.

workshops

1. Brookfield Craft Center (P.O. Box 122, Brookfield, Conn., 06804). *Cloisonne Enameling*–Introduction to basic concepts of ancient technique. Instructor: Florence Benzer. Sept. 21-Oct. 12, Tuesdays 10 a.m. to 4 p.m. Tuition: $52.
2. Peters Valley, Layton, N.J. *Jewelry Designing*–With enamel in mind. Instructor: Harold Helwig. Will be held Sunday, Oct. 3. For further information, write Peters Valley Craftsmen, Layton, N.J., 0785.
3. *Stained Glass*–An opportunity to learn both traditional lead and Tiffany foil techniques. Basic skill in glass cutting desirable. Instructors: Ruth Rickard and Natalie Newhoff. Workshop 1, Lead Calme (traditional treatment of stained glass with emphasis on painting). Oct. 6-27, Wednesdays 10 a.m. to 4 p.m. Tuition: $50. Workshop II, Tiffany Technique (use of copper foil and solder). Nov. 3-18, Wednesday and Thursday evenings, 7 to 10 p.m. Tuition: $50.
4. *Jewelry*–Basic metalwork processes. Instructor: Tia Costello. Oct. 9, 10, 16, 17, from 10 a.m. to 4 p.m. Tuition: $52.
5. Peters Valley, Layton, N.J. *Bladesmithing*–Oct. 23-24. Instructor: William Moran, Jr. *Toolmaking for the Craftsman*–Nov. 13-14. Instructor: Glen Gardner. *Jewelry*–Nov. 13-14. Instructor: Gayle Saunders.
6. *Holloware/Metalsmithing*–Basic techniques of raising, sinking, doming, dapping. Instructor: Tia Costello. Nov. 6,7,13,14, from 10 a.m. to 4 p.m. Tuition: $50.
7. Jamie Bennett is available for workshops in Enameling with fabricated objects, approximately 1 to 3 days, with slide presentations. He can be reached at 1995 Central, Memphis, Tenn., 38112.

question corner

1. I really enjoy reading your newsletter. Each issue I have turned to the "technical question" column first with the hope that I will find some information on fabricating gold jewelry. The jewelry books that I have been able to find do not cover it adequately for a beginner.

I have been buying 14k yellow gold from Hoover & Strong in sheet and wire. I use Sparex as a pickle and Batten's flux. That o.k?

If I fuse with the acetylene torch, the fused area is a copper-color tone. Is it possible to not get this 2-tone affect?

When doing multiple solderings, should you use three solders as you do with silver? If so, what do you order? From whom?

To anneal, is it necessary to see the whole piece glow in a dim light and then let it air-cool before putting it in the acid? Should the acid be hot? What should the piece look like when it is ready to be taken out of the acid?

If sweat soldering a small thin piece of gold to a larger piece of silver, should you use silver or gold solder; which grade of solder? (Silver to silver, I usually use medium.)

Can you recommend an available publication in English that clearly explains working with gold for fabricated jewelry, and one that explains enameling on gold?

I've asked a few craftsmen about enameling on gold and one reply was who would want to? The other (person) said, handle it as any other metal. Neither was much help. Since there is a great deal of difference in enameling on copper, fine silver and sterling, there must be some differences other than needing an alloy for enameling. (L.B.)

2. I am a college instructor interested in purchasing insurance that will protect my jewelry and smithed pieces from theft and damage while they are in my apartment, at my studio (which is separate from my home), and also while they are on exhibit.

I am writing to you in hopes that you might be able to help me by suggesting someone or some insurance company that would cover this type of protection. Also, what different types of policies are available to insure this type of art work?

I would sincerely appreciate any information you could share with me. Thanks! (A.K.)

exhibits

Richmond, Va.–November 12-14, "First Richmond Craft Fair" at Richmond Arena. Write Richmond Crafts Council.

Marietta, Ohio–November 7-December 4, "Marietta College Crafts National". Entry deadline is September 11. Write MCCN, Marietta College, Marietta, Ohio.

Baltimore, Md.–February 17-20, 1977, Northeast Craft Fair Ltd. at Civic Center. Write NCF Ltd., 12 N. Chestnut, New Paltz, N.Y., 12561.

Shreveport, La.–54th Annual Juried Exhibition, November 14-December 5. Painting, graphics, and sculpture in all media are eligible. Fees, slides, and entry forms are due by August 6. For more information write Shreveport Art Guild, Friends of the Meadows Museum, Meadows Museum of Art, 2911 Centenary Blvd., Shreveport, La., 71104.

Clovis, New Mexico–New Mexico International Art Exhibit, October 3-16. Open to all artists. Media: all ptg., dwg., print. Cash awards, purchase awards of $1,000. Fee $5 per slide, no limit. Commission 10%. Entry cards due August 14. Write New Mexico International, P.O. Box 153, Clovis, N.M., 88101.

(cont.)

Miami, Fla.—"Craft Work '76 American Crafts Council Southeast Region Exhibition" to be held November 12-December 12. Final date for entry August 1. For more information write American Crafts Council, S.E.R.E., c/o Metropolitan Museum & Art Center, 7867 N. Kendall Dr., Miami, Fla, 33156.

Miami Beach, Fla.—February 5 & 6, 1977, "The City of Miami Beach Outdoor Festival of the Arts", will be held at the Miami Beach Convention Center. Deadline: December 1, 1976. All media. For more information write The City of Miami Beach Fine Arts Board, P.O. Bin 390000, Miami Beach, Fla., 33139.

Las Vegas, Nevada—April 3-29, 1977, National Art Round-Up, Las Vegas Art Museum. Open to all artists in U.S. Media: ceramics, jewelry, textiles, sculpture, graphics, painting and photography. Cash and purchase awards. Entry fee $8 for 2 entries due Jan. 20, 1977. Write Las Vegas Art Museum, 3333 W. Washington, Las Vegas, Nev., 89107.

Huntsville, Ala.—September 20-continuing, "Forms in Metal: 275 Years of Metalsmithing in America". Huntsville Museum of Art.

Carbondale, Ill.—September 27-October 20, "The Blacksmith as Artist and Craftsman in the U.S.: 1776-1976". Southern Illinois University.

Knoxville, Tenn.—October 19-23, "Craftsmen's Fair of the Southern Highlands", Civic Coliseum.

Winston-Salem, N.C.—November 5-7, "13th Annual Piedmont Crafts Fair", Coliseum.

Scottsdale, Ariz.—November 17-December 11, "Arizona National Crafts Competition", deadline September 30. Scottsdale Center for the Arts, 7383 Scottsdale Mall.

Scottsbluff, Neb.—October 10-23, 5th Annual National Art Fete of the North Platte Valley Artist Guild will take place at the West Nebraska Arts Center in Scottsbluff. A juried show of all media except photography with a deadline for entries of October 1. Inquiries by mail may be referred to North Platte Valley Artist Guild, Box 1041, Scottsbluff, Neb., 69361, or by phone to Steve Settles, 308/623-2131.

Brookfield, Conn.—September 19-October 12, "Pursuit of Happiness', works of students and members of the Brookfield Craft Center, Inc., 2-5 p.m.

Washington, D.C.—October 19, 1976-April 3, 1977, "Americas: The Decorative Arts in Latin America in the Era of the Revolution", at the Renwick Gallery, Smithsonian Institution. Fine examples of textiles, ceramics, gold and silver from Latin America.

New Smyrna Beach, Fla.—February 26-27, 1977, "Images '77 A Festival of the Arts". Paintings, graphics, sculpture, crafts, and photography accepted in this juried exhibit with a purchase award of $1,000. A $5 screening fee and $20 space rental fee are required when applying. Applications are not accepted after November 15, 1976. Write to Images '77, Riverside Park, New Smyrna Beach, Fla., for applications.

HELPFUL HINT — I always used spit or sudsy water to burnish (doesn't work on aluminum). I have discovered "3 in 1" oil works best on everything!—Marcia Lewis

opportunities

Dear Members,

This letter came to us from Oseav Almeida who lives in London. If any of you are interested in this information, you should write directly to Oseav. This method of communication shall insure the best possible contact.—B. Ebendorf

1. The American Crafts Council has suggested that I write to you in connection with a request I made to them for the names of American jewelers and silversmiths who would like to have photographs of their work included in a book on fine metalwork and jewelry.

The photographs of the American craftsmen's work will be shown alongside the best of the European work I can find and the book will be on sale both in America and Europe, published by Mills & Boon in conjunction with a reputable publisher in America. It will be a comprehensive book for beginning craftsmen with illustrated information on methods and techniques, tools and materials. We hope to have it on sale early in 1977.

I understand that SNAG is a professional group with a newsletter. Would it be possible to have a copy of your mailing list so that I could write to your members? Or, might they be contacted through your newsletter?

The Crafts Advisory Committee in London have given me their Index of Craftsmen working in this field and the Goldsmiths Hall of London, with whom I have close connections, have been most helpful in providing me with names and addresses of the exhibitors at their recent exhibitions. I have yet to hear from Goldschmiede Zeitung in Germany.

If you feel this is a worthwhile venture and any of your members are interested, would they please send the photographs with brief details on the back? The photographs will be cared for and I look forward to hearing from you.

Oseav Alemida
Trent Park, Cockfosters, Barnet,
Hertfordshire EN4 OPT, England

2. Bodycraft, Inc., a group of designer-craftspersons in the Winston-Salem, N.C. area are opening a shop and gallery of wearable art and are selecting by jury process artists whose works may be placed on consignment. In addition, selected artists will be featured in regularly held one-man shows. Commission is 1/3 sales price, on limited editions of wearable art. For more information write Wearable Art, Inc., 409 West End Blvd., Winston-Salem, N.C., 27101.

idea corner

Regarding the SNAG conference in Seattle: Would it be feasible to tape the sessions? This would allow members who cannot attend to be completely aware of the various activities. It would also insure that information presented would not be lost to members unable to attend. Many members would be willing to pay a rental fee or purchase the tapes.—Armida Gonzalez (edited and expanded) (cont.)

Members are encouraged to respond to the above idea as well as suggest future ideas. Comments concerning the above shall be published in the next issue.

members' activities

Glenda Arentzen, Mary Lee Hu and Eleanor Moty were participants in an invitational show "Craftworks", held at The Summit Art Center, New Jersey, April 17-May 16.

Joel Bagnal has taken a one-year leave of absence from Boston University to establish his own business.

Ruth Bendelius had a two-man show at the Bergen Community Museum in Paramus, New Jersey, May 2-June 1.

Peter Blodgett had a one-man show at the Helen Drutt Gallery in Philadelphia April 4-30.

Jaclyn Davidson's work has recently been exhibited in "Jewelers USA" at Cal State College in Fullerton, and "Craft Multiples" at the Renwick. Jaclyn also received a NEA Artist-in-Residence grant at the Penn-Trafford School District in Pennsylvania.

Robert Ebendorf, Elliott Pujol, Gary Griffin and Jamie Bennett were among the SNAG members exhibiting in "Crafts '76/A Continuing Heritage" presented by the Brookfield Crafts Center during July and August 1976.

William Harper participated in a show "Enamelists and their Students" at the Mather Gallery, Case Western University, Cleveland, Ohio, March 15-April 19.

Richard Helzer received a NEA Fellowship for $5,000. He will be spending five weeks in England and Germany visiting museums, schools and galleries. He had a one-man show at S.U.N.Y. in June 1976.

David Keens, Mary Lee Hu, Stanley Lechtzin and Albert Paley all received $5,000 fellowship grants from NEA. In addition, Stanley Lechtzin received a Craft Services to the Field grant of $3,000; Albert Paley received a $3,000 Master Craftsmen Apprenticeship grant; Gary Griffin and Eugene & Hiroko Pijanowski received $3,000 Craft Services grants; and the Society of North American Goldsmiths received $1,650 from NEA this year.

Brent Kington exhibited in a show assembled by the Craft and Folk Art Museum March 23-May 23, 1976. He was also elected trustee to a three-year term on the board of the American Crafts Council.

John P. Miller and Ronald Pearson were elected in June 1976 to the Academy of Fellows, a group of distinguished craftspeople honored by the American Crafts Council.

Pahaka has recently exhibited in the Bruce Gallery "1976 Intent: Jewelry/Metal", Edinboro State College; "Crafts 10", Penn State University Museum, Penn State College; and will exhibit her work in a show entitled "Wearable Sculpture" at Rosenfield Gallery in Philadelphia during September.

Helen Shirk will be co-jurying the exhibition "California Craftsman" at Monterey Peninsula Museum of Art to be held November 6-8.

Jo-an Smith recently exhibited in the 1976 International Festival of Enamels, Laguna Beach, Calif., and the 41st National Art Exhibition, Cooperstown, N.Y. Her work has been published in "Early American Battle Gear Becomes Art Design" (Saturday Evening Post, Inc.); "Pendanture", The Craftsman's Gallery, Rockville, Md.; "Pendanture Explores the Region Between Jewelry and Sculpture", The Bead Journal, Los Angeles; and she is participating in the Sculpture-To-Wear (NY) and James Alan Gallery (Edgartown, Mass.). Jo-an also was the instructor at the Summer Art Workshop at New Mexico State University.

SNAG members Bob Ebendorf, Nancy Thompson, Nilda Getty and Al Paley participated in the 2nd Annual Jewelry Invitational at Central Washington State College.

films & slides

1. American Indian Jewelry, Ceramics, and Wood Sculpture, 33 slides, $39.60/$8.50 from American Crafts Council, 44 W. 53rd St., N.Y., N.Y., 10019.
2. Jim Meyer, SNAG Slide Curator, has several slide kits available of SNAG members (Ebendorf, Fisch, Bagnal, McLean, Scherr, Markusen, Meyer, and more to follow). The number of slides per kit varies from 10-50 with 20 as an average. Terms of rental vary with membership. There will be no charge to full members and only a nominal cost (to cover duplicating and postage) for associate members. Write for further details to Jim Meyer, 11713 S. Briarpatch, Midlothian, Va., 23113.
3. David Darby, KUED-TV, 101 Music Hall, University of Utah, Salt Lake City, Utah, 84112, 801/581-3278, has written to inform us of a half-hour documentary film he has produced on the attitudes and work of Albert R. Paley of Rochester, N.Y. The following is an excerpt from Mr. Darby's letter:

"Although the majority of the film follows the construction of the iron fence Mr. Paley executed for the Hunter Museum of Art in Chattanooga, Tenn., Paley also discusses his other work, including his ornamental gates commissioned by the Renwick Gallery of The Smithsonian Institution, and his jewelry—discussing each separately as well as the relationships between the three.

In both sync and voice-over commentary Mr. Paley provides verbal continuity as he reflects on his form considerations and design processes. Response to the film from both art students and faculties in both general art and specific metals programs has been excellent.

Interested SNAG members and/or schools wishing to obtain a review print should write me...Prints supplied for purposes of review are subject to a rental fee of $35, applicable toward sale price of $300, but not refundable. The film is 16mm color with optical sound. Running time is 28:30."

4. In October 1975, the Eastern Michigan University Art Department, with the support of the Michigan Council for the Arts, held a national invitational exhibition for jewelers and metalsmiths entitled "Uncommon Smiths of America". At the conclusion of the exhibit the works were photographed for a permanent record. They are now being offered for sale. U.S.A. Set I includes a title/credit slide, a slide of all pieces in the exhibit, and a corresponding artist/title list, 106 slides, $65. U.S.A. Set II includes a title/credit slide, a slide of each artist, and a corresponding artist/title list, 48 slides, $35.

(cont.)

In order to offer these slides as inexpensively as possible, it is necessary for them to produce in quantity at one time. Therefore, it is necessary for a deadline of Oct. 25. If you would like to purchase a set, please send a check or money order for the correct amount (Mich. residents add 4% sales tax) payable to Eastern Michigan University. Send to Slides—"Uncommon Smiths", EMU Art Dept., 118 Sill Hall, Ypsilanti, Mich., 48197. No C.O.D.'s! Institutions may use a purchase order.

positions

Stephen Bondi is seeking a teaching position which would allow for passing on what he gained from his recent experiences. He just returned from a one year leave of absence (from Catholic University) in Italy. He worked for Gherardi (one of the oldest family jewelry firms in Rome) and Laboratorio Artistico Benettan (one of the largest wrought-iron shops in Europe, working in both classical and modern styles executing large wrought sculpture for public placement). For slides and resume, write 5132 Nebraska Ave., N.W., Washington, D.C. 20008.

letters

Dear Editor:

. . .I'd like to react on the little tidbit on the "California Rip-Off". I don't know who wrote it, but it's a putdown of California Design and all it represents. It also infers that we are all bozos when it comes to taking care of the security of our art. I'd like to go on record as saying Eudorah Moore and Cal Design are, and always have been, extremely careful with the works in that exhibition. No one could expect more. That was a super-professional job, that rip-off. As artists, we must trust people like those at Cal Design or else personally stand guard ourselves. . .

Marcia Lewis, California

Dear Editor:

Your blurb about the California Design rip-off deserves response. Most California SNAG members participated in the show and consequently most were victims.

What bothers me is the inference first that California Crafts is less than a reputable show and secondly that we who participated didn't pay any attention to the security aspects. It sounds like we put our things out on a picnic table and strolled off into the park – not so!

California Design is a well-established organization operated by people who are experienced and wise security-wise.

What should be known in this case is that the robbers were professionals who had the job planned flawlessly. Burglar alarms were disconnected and cases disassembled; definitely not the work of hacks.

Perhaps the intent was not to down-grade the show, but the truth is (and the warning should be) that this could happen anywhere at anytime. It is really part of the coming of age of metalwork and the publicity and prominence that accompanies shows of this work. There is virtually no defense against it. Incidentally, insurance claims were paid promptly and fully.

Lynda Watson

Dear SNAG Editor:

As an exhibitor and a "Friend of California Design" I take extreme offense by your article on "The California Rip-Off"!

The last paragraph seems to suggest that by being "much more careful of their work in the future" that we in California will (or should) not exhibit in future California Design exhibitions.

Eudorah Moore and her associates have always taken extreme precautions for security against theft. The job was done by pros at their "craft".

Why not use your space more wisely instead of for nasty and unrequired, unwanted remarks?

David Laplantz, metalsmith

EDITOR'S NOTE: We extend our apologies; the article was not written the way it was originally intended. The purpose of the article was to make craftsmen aware of the incident as well as security measures in general, in hopes that similar incidents may be avoided in all aspects of security.

positions

Instructor of Painting & Drawing – $9,000 yearly. Position available Jan. 12, 1977 thru May 21, 1977, with possibility for renewal Aug. 17, 1977 thru May 16, 1978. MFA painting & drawing and previous teaching experience at the university level preferred. Exhibition record necessary. Apply by Oct. 30, 1976 to Search Committee, Painting & Drawing, Louisiana State University, Baton Rouge, La., 70803.

Assistant Professor of Ceramics – $12,300 (minimum). Position available Aug. 17, 1977 thru May 16, 1978. MFA ceramics, teaching experience at the university level and strong exhibition record. Apply by Dec. 1, 1976 to Search Committee, Ceramics, Louisiana State University, Baton Rouge, La., 70803.

Special Lecturer (Assistant Professor Equivalent) in Advertising Design – 6 contact hours per week. $4,100 yearly. Position available Jan. 12, 1977 thru May 21, 1977. Extensive experience in a professional advertising agency or educational background in advertising design. Apply by Oct. 15, 1976 to Search Committee, Advertising Design, Louisiana State University, Baton Rouge, La., 70803.

Silversmithing Instructor (part-time). Contact Samuel Beizer, Chairman, Jewelry Design Department, Fashion Institute of Technology, 227 W. 27th St., New York, N.Y., 10001.

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AN INVITATION—We would like to invite members to send us suggestions, ideas, criticisms, etc., concerning the newsletter and its future directions. All ideas and suggestions shall receive full consideration. (Editor)

books

Contemporary Jewelry, Second Edition, by Philip Morton. The tools, materials, processes, newest techniques of handcraft jewelry, and the aesthetics of jewelry are included in the new, revised edition. The book includes more than 600 illustrations and 18 full-color plates. For more information write Holt, Rinehart and Winston, 383 Madison Ave., N.Y., N.Y., 10017.

Career Education, A Dissertation Index, by University Microfilms International. Compiled of over one half million dissertations, this comprehensive index puts you in touch with the latest developments in all areas of career education. $31 per copy, available through University Microfilm International, Attn: W. M. Curtis, 300 N. Zeeb Rd., Ann Arbor, Mich., 48106.

065878. *A Glossary of the Construction, Decoration and Use of Arms and Armor.* G. C. Stone. 700-page lavishly illustrated. Orig. $50, now $10.98.

066572. *Peter Carl Faberge, Goldsmith and Jeweler to the Imperial Russian Court.* Henry C. Bainbridge. Orig. $30, now $9.98.

L02446. *Metalwork.* H. U. Haedeke. Bronze, brass iron and pewter, ancient to present day. Orig. $17.50, now $9.98.

180693. *Crafts in Plastic.* N. Roukes. Orig. $12.50, now $6.98.

181320. *The Great Book of Jewels.* E. A. and J. Heininger. Orig. $69.50, now $24.95.

186888. *Contemporary Crafts of the Americas: 1975.* N.C. Fernandez, Getty & R.J. Forsyth. Orig. $6, now $1.98.

16302. *Gold and Silver in The West.* T.H. Watkins. Orig. $17.50, now $9.98.

00089x. *The Book of Old Silver-English, American, Foreign.* S.B. Wyler. History and guide to old silver and old Sheffield plate. $7.95.

N05037. *18th Century Gold Boxes of Europe.* ed. by A.K. Snowman. Orig. $60, now $29.95.

521458. *Encyclopedia of American Silver Manufacturers: Their Marks, Trademarks and History.* D.T. Raintree. $7.95.

118998. *Crescent Connoisseur's Library: Silver.* L. Fletcher. $2.98.

186977. *Arms and Armor Annual: Vol. I.* ed. by R. Held. Orig. $9.95, now $1.98.

106795. *Collecting American 19th Century Silver.* K.M. McClinton. Orig. $12.50, now $3.98.

149788. *National Types of Old Pewter.* H.H. Cottrell, A. Riff & R.M. Vetter. Orig. $13.95, now $3.98.

119595. *All Color Book of Art Deco.* D. Klein. 100 full color photos. Art forms of the 20's and 30's that have influenced the style of today, brought to life in the beautiful volume, including symbols, shapes, fashion and accessories, interior design, decorative objects, advertising, architecture, etc. $3.98.

L06301. *All Color Book of Art Nouveau.* G. Warren. 105 illustrations in full color. The exquisite forms and lines of the Art Nouveau furniture, posters and objects d'art of Tiffany, Lalique, Mucha, etc., including the American collection of Lillian Nassau. $3.98.

(Write: Publishers Central Bureau, Dept. 437, 1 Champion Ave., Avenel, N.J., 07131. Include proper numbers, cost, add $1.50 shipping and handling cost, plus N.Y. and N.J. residents include sales tax.)

conferences

1. Winston-Salem, N.C.—The ACC National Conference will be held from June 6-12, 1977.

2. Many members of SNAG interested in working malleable iron and tool steel would benefit by participation in the activities of ABANA, the *Artist Blacksmith Association of North America.* ABANA will have its 1976 conference on Oct. 13,14,15,16, at Carbondale, Ill., in collaboration with Southern Illinois University.

This year's program will include Harvey Yellin of the Yellin Metalworkers, Philadelphia; Harold Peterson, who is a weapons specialist concerned with the Revolutionary and Civil War periods; Frank Turley, who operates a blacksmithing and ferriers school in Santa Fe, New Mexico. Slim Spurling, out of Skunk Hollow Forge, Morrison, Colo., will give one lecture and a 3-day ongoing demonstration in the use of the power hammer; Albert Paley is going to lecture on the design and construction of his Renwick Gates and Chattanooga Fence; Cyril Smith, of the Massachusetts Institute of Technology will lecture on Damascus Steel and the development of iron technology. Francis Whitaker of the Mountain Forge, Aspen, Colo., will demonstrate cold joining techniques and free hand scroll work. The SIU Reserach team graduate students of Brent Kington, namely Daryl Meier, Bob Griffith and Jim Wallace, will deliver two demonstrations and lectures on Damascus steel manufacturers.

There will be an extensive gallery exhibit of recent work plus items from museums and private collections. Slides, films, auxiliary exhibits and access to workshop forging. Meals and lodging will be available through Southern Illinois University's facilities at their Enviornmental Center on Little Grassy Lake (the site for all demonstrations), which includes 12 hot meals and 4 nights lodging for $48, dorm style. You can also live buckskinner's style at a nearby campground at $2.50 per day. The conference fee is $35. Send your application, with a $15 deposit, to Daryl Meier, Conference Coordinator, University Museum and Art Gallery, Home Economics Bldg., Southern Illinois University, Carbondale, Ill., 62901.

3. November 11-14, ACC Southeast Regional Assembly and Workshop in Miami, Fla. Contact Margaret Pelton, Art Dept., Miami-Dade Community College, South Campus, Miami, Fla., 33156.

late news

EXHIBIT: "Profile of U.S. Jewelry", Art Dept., Box 4720, Texas Tech University, Lubbock, Texas, 79409. $1000 cash awards; Richard Mawdsley is juror; $1500 in purchase awards; $10 entry fee for 3 entries; Deadline is January 17, 1977. Exhibition if March 6 thru April 10, 1977. (Jewelry and related objects.)

SOME "GEMS" IN TUT TOMB ARE GLASS

by Eric Pace
(courtesy of New York Times, 7/21/76)

CAIRO, July 15—Experts from New York and Cairo museums, examining the jewelry of the ancient Egyptian King Tutankhamen, have found that many stones that were earlier reported to be costly lapis lazuli and turquoise are in fact pieces of colored glass.

"My goodness, we were shocked," Ali Hassan, a senior curator of the Egyptian Museum, said today to a visitor to the guarded chamber where 3,000-year-old relics of Tutankhamen are being prepared for display at the Metropolitan Museum of Art in New York City and elsewhere in the United States.

But the Metropolitan's director, Thomas P.F. Hoving, who is here to observe the preparations, said that what mattered in judging ancient Egyptian jewelry was not what sort of stones it was set with but "Its overall design — the language of the shapes."

Ancient Texts

Yet some Egyptian texts from ancient times suggest that the Egyptians of that day, like modern jewelry buyers, considered glass to be inferior to natural gem stones.

Why then did the royal jewelers use so much locally made glass in the relics that were left with the monarch's mummy in its tomb in southern Egypt, which was discovered in 1922? There is no suggestion that any of the glass was substituted for gem stones at some point after the young king's death in 1353 B.C.

One partial explanation put forward here is that turbulence to the east of what is now modern Egypt may have possibly interrupted imports of lapis lazuli, which originated in Afghanistan, in the years before Tutankhamen's brief reign began in 1362.

So skillful did the royal jewelers become in making glass that looked like gem stones that Howard Carter, the Englishman who discovered the tomb, was evidently fooled in many cases, and mistakenly recorded glass inlays as being lapis lazuli, a vivid blue substance, or another semiprecious stone.

Articles Catalogued

The multifarious articles in the tomb were catalogued by Mr. Carter in a card index file that wound up in Oxford, England, and became an object of pilgrimage for Egyptologists.

Over the years there has been some genteel throat clearing about the substances used to adorn the jewelry left with the monarch.

Another British scholar, Cyril Aldred, wrote guardedly in a book published five years ago, "Some of the objects from the tomb have been catalogued as inlaid with lapis lazuli, carnelian and feldspar, when glass simulating these stones would have been a more accurate description."

Though the tomb was robbed in antiquity, the hoard of baubles that remained, ranging from rings to funerary amulets, is the only large deposit of jewelry that has been found relatively intact by scientific excavation in Egypt.

Fifty-five objects from the tomb, including statuary and furniture as well as jewelry, have been selected by Mr. Hoving and the Metropolitan's curator of Egyptian art, Dr. Christine Lilyquist, for a traveling exhibition in the United States. It is to mark the Bicentennial by opening in Washington in November. Then it will be seen in four other cities before going on display in New York in 1978.

Readying the artifacts for shipment, Dr. Hassan and other experts from the Egyptian and Metropolitan museums have been doing some restoration work and preparing detailed condition reports on the artifacts this summer.

"I was surprised that there are very many glass pieces as inlay in the objects — which Egyptologists had thought were lapis lazuli or turquoise," said Dr. Hassan, an Egyptologist and veteran official of Egypt's Department of Antiquities, whose doctorate is from the University of Tubingen in West Germany.

How did the mistake originate? "I think it was because there was so much gold used in the pieces," Dr. Hassan observed. "People thought that previous things must be set with other precious things; this colored glass was a very nice imitation of lapis lazuli or other semiprecious stones and it deceived our colleagues of years ago."

"I have studied Carter's cards at Oxford personally," Dr. Hassan noted in explaining his own shock at finding the extent of the use of glass. He added, "Now, after more than 50 years, we are starting to re-examine everything."

It has also been suggested in scholarly circles that the ancient Egyptians sometimes used glass instead of gem stones simply because gem stones were more expensive.

But Thomas Logan, a senior research associate on the Metropolitan's staff who has been working on the condition reports here, said he inclined to the interruption of trade theory, noting that there had been disruption in the eastern reaches of what was then the Egyptian empire during the reign of Tutankhamen's predecessor.

Lapis lazuli was not found in Egypt and had to be imported from the area of the Euphrates River, in what is now Afghanistan—which is still exporting the stone.

Laborious Mining

The ancient Egyptians had to mine their turquoise laboriously from veins in sandstone outcroppings on the Sinai peninsula, although pebbles of carnelian, another semiprecious substance, could be picked up fairly easily in Egypt's Eastern Desert between the Nile River and the Red Sea—also a source of the green stone called feldspar.

Emphasis on the kind of stones used in jewelry is a relatively modern phenomenon, dating from the 16th century, said Mr. Hoving, who was trained as a medievalist.

Yet the point matters to Egyptologists, too, since some of the glass used in Tutankhamen's relics has been subject to crumbling and corrosion over the centuries. This is because ancient glass makers added alkaline to the glass to make it easier to work, according to research carried out by Ahmed Saleh, a chemist of the staff of the Egyptian Museum.

Nonetheless, for authenticity's sake, the Metropolitan hopes to have glass inlays in reproductions of glass-inlaid

(cont.)

KING TUT, cont.

jewelry that will be among the 450 different mementos of ancient Egypt on sale to visitors to the traveling exhibition.

No Signs of Dishonesty

Despite the modern experts' extensive study, no signs have been reported that there was dishonesty involved in the use of glass rather than lapis lazuli and other substances.

For one thing, no sign has come to light that glass inlay stones have been switched for gem stones after the fact; indeed, the glass inlays were put in as painstakingly as precious stones, with each separate piece carefully cut, shaped and then cemented into position. And the great age of some of the glass is attested to by its decay.

For another, the difference between glass and gem stones is apparent to modern experts with plenty of time to study—and would presumably also have been apparent in Tutankhamen's day. "You see the bubbles in the glass," Christel Faltermeier, an assistant conservator on the Metropolitan's staff, reported to a visitor here. And the blue glass looks relatively murkier than lapis lazuli.

And so Dr. Hassan concludes that the early Egyptologists, dazzled by the size and glamour of the 1922 discovery, jumped to the wrong conclusion.

publications

Master's Theses — A national directory of 2,818 Master's theses on crafts from more than 450 universities. Each entry provides: thesis title, author, the type of degree and year earned, the school and department, the form of the thesis (manuscript, microfilm, microfiche, tape or slides), location, and availability. May be obtained from American Crafts Council, Research and Education Dept., 44 W. 53rd St., N.Y., N.Y., 10019. Available to ACC members for $7; nonmembers for $12.

Handcrafters News (The How-to Where-to What's New Monthly Craft Newsletter) Concerned with marketing opportunities, wholesale buying sources and evaluations of new products for people who earn a living with crafts or would like to; people who teach crafts; people who manage craft shops and galleries; and craft suppliers and manufacturers. Special 6-month introductory subscription—$7.50. One year charter subscription—$14.00. Send to Handcrafters' News, 808 High Mountain Rd., Franklin Lakes, N.J., 07417.

Artists League of the Midwest. Information on exhibitions for you to enter, gallery opportunities, financial news, new laws, forecast changes in costs of food and materials, etc. This is a service organization for artists which includes as its main feature a bi-monthly newsletter covering the above topics. Membership dues for one year are $15. Mail checks to Artists League of the Midwest Inc., Attn: Irene Smoller, 5555 N. Sheridan Rd., Chicago, Ill., 60640.

Museum Publications of the Smithsonian Institution exhibitions may be purchased by mail with postage and handling charges; 50 cents for publications under $5.00, and 75 cents for $5.00-$9.00 publications. Orders should be directed to the Museum Shop at the Renwick Gallery, Smithsonian Institution, Washington, D.C., 20560. Titles include *Craft Multiples*, $4.75; and *The Arts and Craft Movement in America, 1876-1916*, $8.95.

National Craftsman, bi-monthly magazine of the National Association of Handcraftsmen, Inc., lists items of interest to the craftsman, shows, fairs, exhibits, and gallery openings. Lists where and how to obtain supplies and publications, current citizens' action groups for the arts. For the craftsman, teachers and students. Cost with individual membership, $10. Write the National Association of Handcraftsmen, Inc., Hunt Valley Inn, Hunt Valley, Md., 21031.

sources

1. If in the Philadelphia area, Samuel Silberg, 121 N. 3rd St., 19106, is a must to visit. Abrasives, files, carbine bits and drills are all drastically reduced in price. For instance, carbide drills are 50 cents, carbine burrs are from $1.50-$2.50, large carbide burrs are from $5-$10, large files are $1, 1" talon discs are 1 cent each.
2. For discount film, cameras, and assorted accesories, the Photogroup, a division of The Kim Ford Studios, P.O. Drawer 419, Huntingdon, Pa., 16652, is an excellent investment. This film coop costs $12 per year membership. (S. Lechtzin)
3. El Dorado Sales, 16517 NE 27th St., Bellevue, Wa., 98008, has a large supply of various casting alloys resembling gold, silver and copper. They also stock many other metals, books, chemicals, tools, supplies and equipment. They also have offered to answer technical questions that you may have and locate hard-to-find items.

new members

We would like to extend our heartiest congratulations to the following new FULL MEMBERS:

David Keens, David Pimentel, James Malenda

We would also like to welcome the following new ASSOCIATE MEMBERS:

Frank Jacono, 377 Parr Ave., Chardon, Oh., 44024; Maurice Lustig, 43-14 Smart St., Flushing, N.Y., 11355; Wayne MacKenzie, 301, 2211-19th St., NE, Calgary, Alberta, Canada, T2E, 4Y5; Donna Matles, 5701 S.Delaware, Tulsa, Ok., 74105; Rena Koopman, 18 Concord Rd., Watertown, Ma., 02172; Mary Spavins, 24 W. 5th St., Oswego, N.Y., 13126; Christine Thrower, 1659 Cherry Hill Rd., State College, Pa., 16801; Steve Winberg, Box 69905, Lake Havash City, Az.; Dominic DiPasquale, 24 W. 5th St., Oswego, N.Y., 13126; Alona Claire

(cont. on page 18)

CHUCK EVANS

My early years (17) were spent in North Carolina where, at that time, there was little or no public school art. Tempra paint on newsprint was it. I eventually persuaded my father that the Navy had more to offer than high school, and he "signed me up." The next ten years were filled with a great deal of travel, some maturing or awakening and a gradual re-interest in my crude style of drawing and painting.

At 27, married and father of two children, I left the service with a desire to eventually earn a degree and spend time with my family. I was fortunate in that the school (R.I.T.) I enrolled in had an excellent arts and crafts area, the School for American Craftsmen. With an increased exposure to jewelry through exhibitions, student work, and an excellent library, my interest was drawn exclusively to jewelry and metalsmithing and, of course, away from the College of Business where I had studied for two years. Professor Hans Christensen was significant in encouraging me to work in metals and to transfer into the craft school where I eventually earned my degrees. Looking back, I see that having two major instructors, Christensen and Paley, with very diverse approaches in design, style, and general philosophies, was an atmosphere of great potential for the students' development. Our school studios were composed of basically two large joining rooms where graduates and undergraduates worked together. Although we were not particularly encouraged to do so, most students grew to have an unspoken or underlying spirit of competitiveness which I think was reflected in a tremendous volume of beautifully designed and executed works in jewelry and holloware. Much of the competitiveness manifested itself in the students' participation in art exhibitions at at levels. Personally, I found this to be a highly motivating and stimulating atmosphere.

As for the present, I am enjoying my teaching at Bowling Green State University. Our jewelry and metals curriculum is part of a large school of 600 art majors. We offer a total of ten jewelry/metals courses, beginning through graduate level. Our present small facility will begin in about a year to be moved into a new facility of about 5,000 square feet, and at that time, we hope to double our graduate enrollment.

Since starting in metals, my work, by necessity, has taken two faces, both of which satisfy my goals and creative drive. The first, which really started before my formal jewelry education, is a body of work designed and executed for that segment of the art market which will not spend more than about $60.00 for a piece of jewelry. These pieces are all one of a kind constructions and not limited editions or production pieces. The bulk of this work is sold directly by me during the summer months at the four major midwest juried art fairs. The second facet of my work I would honestly have to term research or exhibition type pieces. These pieces, while most are jewelry, have also ranged into hollow forms and occasionally forged iron and steel. I admit that while my enthusiasm in the field of blacksmithing is high, my contribution in terms of work has been slight. I'm just beginning to realize there really are only 24 hours in a day, and we can only do so much. Presently, my larger (in time and materials consumed) work could be characterized as: usually a necklace or neckpiece with pendant, usually sheet constructed, few gem stones, little gold, often inlayed, textured surfaces, and little high polish. I have in the past year gone back to the use of woven metal or loop-in-loop chain. The colors which are easily attained with the variety of metals at our disposal has probably accounted for the lack of enamels, colored stones or colored resins in my jewelry. Some of my newest work has incorporated Delrin as a major design element and has also incorporated the use of magnesium. Magnesium is an extremely, almost unpleasantly, light metal. It is easily machined, holds a polish well and with age will oxidize and create a beautiful contrast with other materials. So far, my experience with this material has involved only cold processes. I understand magnesium will burn violently when in contact with flame. This is certainly one of the many areas we might explore.

Future directions or ambitions are of course governed like most people – by time and creative needs. In the very near future our ongoing home and shop remodeling projects will be concluded which will leave a few hours for jewelry and probably lapidary work. Since a good deal of our work is limited somewhat by the variety of gemstone materials and cuts available, the acquisition of a compact, versatile lapidary machine is next. My long range

(cont.)

(CHUCK EVANS, cont.)
goal is to eventually develop a rather extensive series of photo slide/tape sequences demonstrating basic metal and jewelry techniques. These would be available at cost for high school level instruction. Having worked in a university devoted primarily to art education, I know the need for improved teaching aids. On a more selfish level, I also know that this type of project will eventually improve (technically) the students coming into my classes. Instead of spending countless hours on the relatively simple basics, we might devote a bit more time in slide presentations, demonstrations, design discussions, history of jewelry, etc.

information

If you would like to join SNAG as a student member, simply send a check for $10 to SNAG, 591 Washington St., Wellesley, Mass., 02181 (include the name of your school and expected date of graduation). If you would like to join SNAG as an associate member, simply send a check for $25 to SNAG at the address above. If you would like to join SNAG as a full member, you must send 20 slides of your work in a plastic file folio along with your professional resume. Send everything to Jim Meyer, 11713 S. Briarpatch, Midlothian, Va., 23113. Next due date is November 30. Full membership is juried and dues range from $50-$100, depending upon yearly salary.

(NEW MEMBERS, cont.)
Anderley, 350 E. 52nd St., N.Y., N.Y., 10022; Bob Ayre, 1825 Kentucky NE, Albuquerque, N.M., 87110; Julia Ruth Claus, P.O. Box 1, Iowa Hill, Ca., 95713; Crafts Council of Australia, 27-29 King St., Sydney, New South Wales, 2000, Australia; Karen Dawn, 1645 Franklin Ave., No. 109, Kent, Oh., 44240; Aldred DiMarco, 26-20 Ditmars Blvd., Long Island City, N.Y., 11105; Minnie S. Martin, 41 Elm St. Oneonta, N.Y., 13820; Barbara Minor, 815 S. 7th St., Terre Haute, Ind., 47807; Susan Paterson, 3 Pooks Hill Rd., No. 709, Bethesda, Md., 20014; G.L. Staniford, c/o Weatherwax, P.O. Box 548, Lawrence, Kan., 66044; Douglas Steakley, P.O. Box 736, Carmel Valley, Ca., 93924; Nancy Stillmock, 1800 Wayne St., No. 4, Bellevue, Neb., 68005; Anne Warrener, 720 SW 34th St., No. 79, Gainesville, Fla., 32601; Anita K. Wiedenhoeft, 20 W. Gorham St., Madison, Wis., 53703; Jean Wilson, 1232 Barlow Ave., Dallas, Tex., 75224; Donald B. Wright, 421 Camino Manzano, Santa Fe, N.M., 87501; Hope S. Zaccagni, Star Rt., Box 56, Summersville, Mo., 65571.

DIAMONDS TOMORROW WINNERS ANNOUNCED

by Betsey Irwin

The winners of "Diamonds Tomorrow," an American student diamond design competition, were honored at a press reception held May 6 at the Fashion Institute of Technology in New York City. In addition to the press attending, leading jewelry manufacturers were invited and encouraged to consider the purchase of designs from the winners.

The design competition, now in its second year, is sponsored by the Diamond Information Center in behalf of De Beers Consolidated Mines Limited, the world's largest marketer of rough diamonds. The 1976 competition drew entries from students in 36 colleges, design schools, art schools and universities in the United States.

The principal objectives of the competition are to encourage fresh, new approaches in diamond jewelry design; and to inspire students in jewelry design courses to work with diamonds, especially small diamonds, as a medium to express their art.

There were two categories for entries: [1] Diamond Jewelry for Women (including diamond engagement rings); and [2] Diamond Jewelry for Men. Cash prizes of $200 each were awarded winners and Honorable Mentions were awarded a certificate suitable for framing.

In the category for women's diamond jewelry, the prize-winners were: Lynn Burrell of Georgia State University, and Cathe Linton of the Fashion Institute of Technology in New York.

Winners in the men's diamond jewelry category were: Mildred Abelson of the Fashion Institute of Technology, David Gallegos of the Otis Art Institute of Los Angeles County, and Karen S. Murphy of Georgia State University.

Honorable Mentions in the women's category were awarded to: Jeri English of The Cooper Union, New York; David Gallegos of the Otis Art Institute of Los Angeles County; Priscilla Moore of Georgia State University; Karen Murphy of Georgia State University; Barbara E. Raleigh of the State University at New Paltz; and Marlene A. Smith of the Gemological Institute of America, Los Angeles.

Honorable mentions in the men's category were: Lynn Burrell of Georgia State University (for two designs); Darlene L. Huggins of the Gemological Institute of America, Los Angeles; Robert McCall of Montana State University; Barbara E. Raleigh of the State University at New Paltz; and Rose Sommerschield of the YWCA Crafts Student's League, New York.

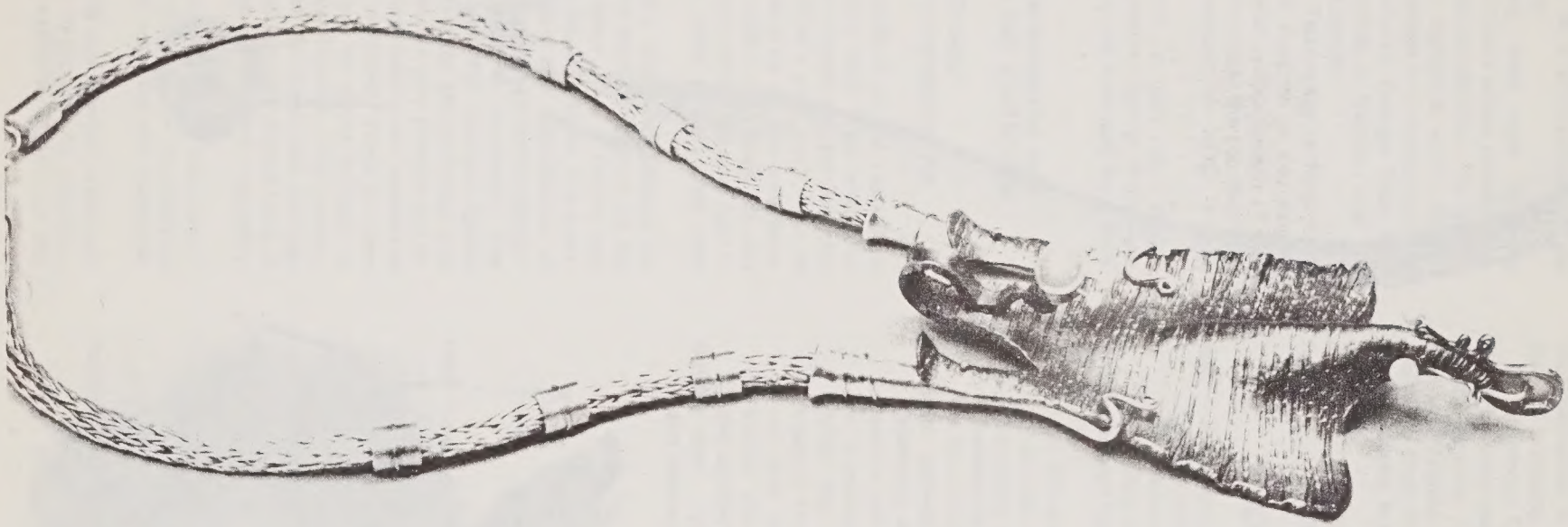
As an added incentive, the 1976 competition offered student designers the opportunity of having one of their designs selected for a special honor. One design was chosen from all those entered in the women's diamond jewelry category and made up into jewelry, to be presented to the trainer of the winning horse in the 1976 running of The King George VI and The Queen Elizabeth Diamond Stakes in July. This is Ascot's most famous race and is sponsored by De Beers. World-wide publicity and international prestige accompany this honor since traditionally it is officiated by Queen Elizabeth II.

The winner of the Ascot jewel award was Cathe Linton of the Fashion Institute of Technology, New York,

(cont.)

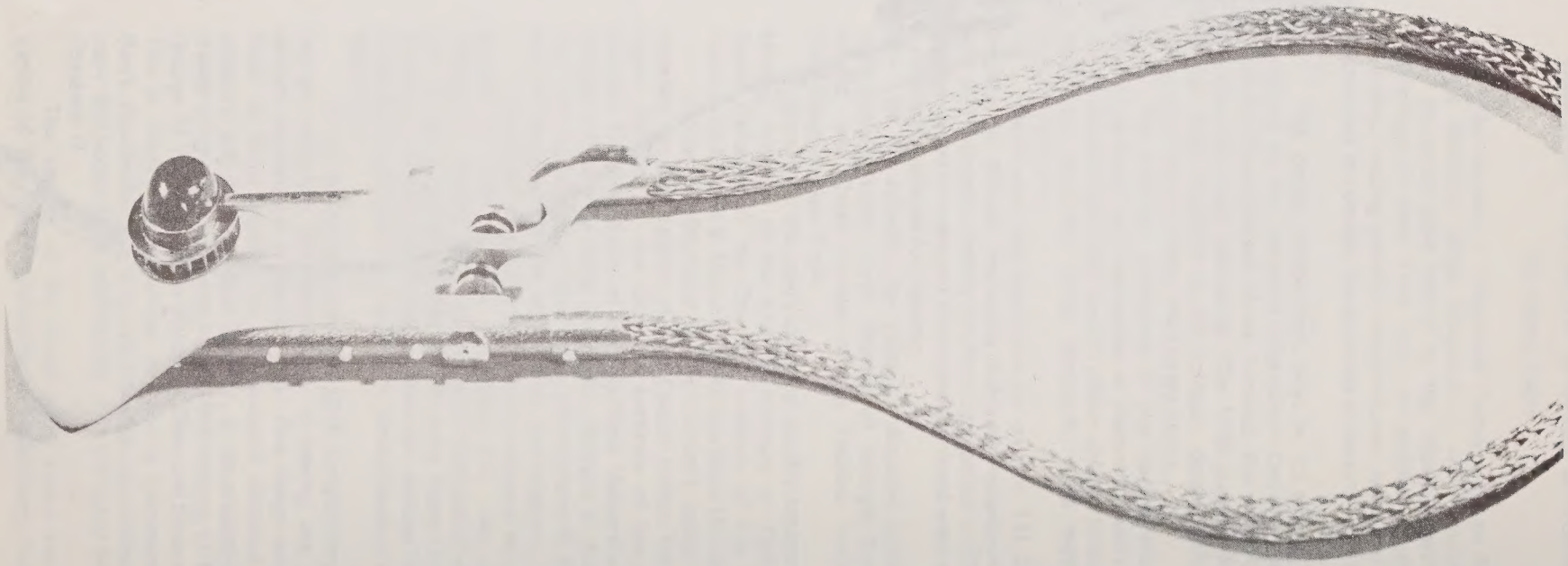
Pendant with chain, copper, sterling, 14kg, pearls & moonstone

Chuck Evans



Chuck Evans

Pendant with Chain , carved delrin, sterling, magnesium, matrix opal, 24k gold plated



for the same bracelet selected as a prize-winner in the women's diamond jewelry category.

In addition to the awards, there were "Diamond Purses" awarded to three of the schools whose students submitted outstanding designs for the competition. The purses, in the form of loose polished diamonds worth $1,000 each, are for use by the school, college or institution in their design classes. These schools included Georgia State University, North Texas State University in Denton, and the University of Central Arkansas in Conway.

The Fashion Institute of Technology in New York, and the Gemological Institute of America in Los Angeles received "Diamond Purses" as special awards because of their continued interest in the competition and the use they have have made of the diamonds (awarded in 1975) in their class programs.

(Schools desiring information on next year's competition may write: Diamond Information Center, N.W. Ayer, ABH International, 1345 Avenue of the Americas, New York, N.Y., 10019.)

COMMENTS ON THE NEW MEMBERS 1976 PIEDMONT CRAFTSMEN, INC. EXHIBITION

by Ted Potter, Director
Southeastern Center for Contemporary Art

That the interest in fine crafts is on the rise should come as no surprise to anyone who reads these brief comments. Along with this increased interest and participation also comes increased confusion. What's good work, how do you tell, who says so, etc.? Is the price tag the only determining measure available to the public? Let's hope not, but yet, for the public in general, price is almost the only light in the maze that they can deal with directly and with assurance.

Many museums, art centers, and fine galleries are responding with exhibitions of the work being done by the artists/craftsmen of exceptional talent. This is helpful and good to see. Piedmont Craftsmen, Inc. does more. It is a day-in-day-out advocate for recognition and appreciation of quality crafts. PCI's current new members' exhibition demonstrates this organization's dedication to excellence. The quality level of this group of 22 new PCI members speaks well for both sides of the coin. (Heads: the craftsmen and Tails: the organization). PCI's selection jury policies and its overall program is attracting the participation and support of more and more fine professional craftsmen. There is a new atmosphere present at PCI that can be traced through its Board leadership directly to its new Director, Lida Lowrey. A lot of progress has been made at PCI during the last year and about two or three years down the road should bring it to the point of significant importance both regionally and nationally.

Major talents who, a few years ago, might have said of PCI, "Who needs it?" are now applying for membership knowing that they will be joining respected and dedicated peers.

Every person selected for this new member exhibition "holds up." It is, in my opinion, an accasion for congratulations and a solid statement for excellence. Don't tell me professionalism is a dirty word. It is the only way to go and PCI is moving.

Peidmont Craftsmen, Inc. is based in Winston-Salem, North Carolina and serves the public and artist/craftsmen of North Carolina, South Carolina, Georgia, Alabama, Maryland, and Virginia.
(reprinted from Piedmont Craftsmen, Inc., 936 W. 4th St., Winston-Salem, N.C., 27101)

ADAPTING THE UNIMAT LATHE FOR LATHING WAX BANDS

© George D. McLean, 1976

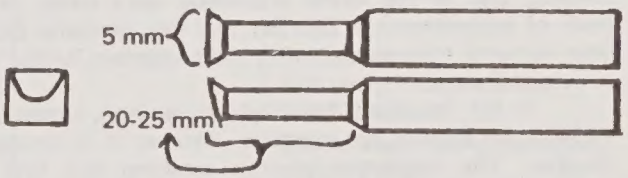
Wax — File-a-Wax. . .melt in a teflon sauce pan and use a candy thermometer to prevent overheating. Heat to the minimum point at which the wax is fluid. Ladle into form and allow to cool. Cylinder can easily be removed from the form without the use of a releasing agent.

Half File-a-Wax and half Sierra Red wax can be used to cut cost. Melt File-a-Wax first then add SR and stir thoroughly to blend.

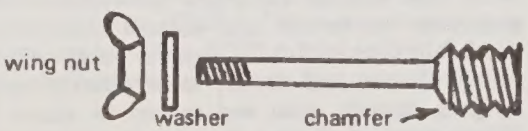
Overheating causes excessive shrinking and cracking in the cylinder.

Form for cylinder. . .suitable forms may be found in the plumbing section of a hardware store. A sink drain section with a flared top and a removable bottom cap or aluminum foil and a rubber band works very well. After the cylinder has hardened, cut off excess material (may be saved and remelted a few times) and cut into useable lengths — 2½" about maximum. Center drill tap hole ¾" deep with a 27/64" drill and carefully tap with a ½-13 tap.

Cutting tool. . .grind and sharpen to the following shape and diminsions



Head stock adaptor. . .cut off head of ½" (NC) bolt, drill ¼" hole through center of threaded section, cut off 5/8" of threaded section and solder onto ¼"x7" bolt with head removed. NOTE: prior to cutting of the section of ½" bolt, a chamfer should be lathed or filed to fit and center in the nose of the headstock. For a larger lathe use a ½" bolt with head removed and chuck in a 3-jaw or Jacobs chuck.



Position of cutting tool. . .place bit in tool holder so that the cutting face is parallel to the face of the headstock

(cont.)

and the sides of the tool will clear when deep cuts towards the headstock are made.

Cutting bands – [1] True stock and reduce outside diameter to approximate size. [2] Feed tool IN with crossfeed to less than inside diameter of ring, then turn crossfeed OUT toward you to take out any slack in feed. [3] Feed tool toward headstock boring hole 4mm deeper than width of band. [4] Backout tool. [5] Cut off slice of tube using an X-acto knife with tip ground off. Measure size on ring stick. [6] For each ¼ size under ring size desired turn out feed 1/10mm. [7] Feed cutting tool toward headstock boring in width of band plus 1mm. This should result in a band of proper size. [8] Backout tool and feed out toward you again 5mm plus band thickness. [9] Feed tool forward making outside cut – width of band plus thickness of cutoff tool. Backout tool and cut off using X-acto knife.

(Editor's Note: George is more than willing to help anyone solve related problems. Call or write: 687 Bridgeway, Ca., 94965.)

IRON—THE WONDER-METAL THAT GAVE THE CELTS SUPREMACY

courtesy of Reader's Digest
The Last Two Million Years

Iron comes to Europe

By 800 BC the peoples of western Asia had already known 2000 years of civilization; empires had risen and fallen, and the pyramids of Egypt were already ancient monuments. But most of the continent of Europe, which was to become the centre of one of mankind's greatest civilizations, was still in the prehistoric stage, without organised city life, without writing. It was the ancient Greeks who were the first to bring civilization to the mainland of Europe, and as the Greek city-states were rising to their peak of achievement in the 7th and 6th centuries BC, two developments took place among the barbarians further north in central Europe.

In the first place they began to use iron, a metal vastly superior to bronze for weapons, because it is harder and tougher. The technique of iron smelting had first been extensively used by the Hittites in Asia Minor from about 1700 BC. For a time it made them invincible but, after their empire fell, knowledge of the new wonder-metal spread rapidly; by 1200 BC western Asia had passed out of the Bronze Age and into the Iron Age. Iron-working spread to Greece with the Dorians, and shortly afterwards to central Europe, where for several centuries iron was used alongside bronze for both tools and weapons.

The second important development was that merchants in the central and western Mediterranean took an increasing interest in the regions north of the Alps, with which contact had already been established through trade in gold, bronze, axes and amber. In about 1500 BC the Mycenaeans of Greece founded a colony at Taranto, in south-east Italy, and their pottery has been found in Sicily, Lipari and Rome. They were succeeded as colonists round the Mediterranean shores by the Phoenicians and their descendants, the Carthaginians of North Africa. Then came the Greeks, who settled all round the coasts of the central Mediterranean, pushing on to southern France and eastern Spain, and establishing colonies which became famous cities, such as Nice, Monaco, Naples and Syracuse. Marseilles, or Massilia as it was then known, was founded around 600 BC, and was superbly placed for trade with the European hinterland.

JEWELRY: BACK TO DESIGN

courtesy of *Time*
December 18, 1972

In the most ancient civilizations, jewelers made little use of precious stones—and when they did, they used them to embellish essentially sculptural designs. It was only in later times that gems themselves became jewelry's *raison d'etre*, partly because craftsmen learned to cut them to reveal their undeniable beauty, partly because they were believed to possess and emanate magical powers. As late as the 15th century, emeralds were prescribed as cures for epilepsy, dysentery and failing eyes, as guards against evil spirits and sure protectors of chastity. By the 20th century, says English Jewelry Expert Peter Lyon, "jewelry had declined to a point where it was only a collection of precious stones. Designing had little or nothing to do with it. The problem was how you could crowd together the greatest number of big stones."

Now the pendulum of taste is beginning to swing in the other direction. To many eyes, there is nothing so gaudy, nothing to gauche, as a huge solitaire diamond—and there is nothing so exquisite as an artfully crafted bauble. A growing number of jewelry designers here and in Europe are creating a New Jewelry that depends on purity of line, elegance of form, grace of motion to make its uncluttered point. Using materials less rare and less intrinsically valuable than gems—silver, bone, ivory and wood—their work is stark, simple and sculptural. Encrustation is gone; design, once more, is everything.

There are a number of reasons for this return to unadorned simplicity, not the least of which is crime. "Very few people wear diamonds now. The crime rate won't permit it," says Jane Norris, proprietress of Manhattan's Sculpture to Wear, which features the work of such masters as Calder, Picasso, Jean Arp and Man Ray as well as younger artists in its expensive ($50 to $3,500) collection. Her competitor Cynthia Bhaget of Amulets & Talismans agrees. "What's the sense of having diamonds if you have to keep them in the vault all the time?" Another factor in the diamond's decline is the high quality of man-made gems, which are distinguishable from the real thing only to the loupe-aided eye of a jeweler. One recent shipment of Wellington Counterfeit Diamonds was held up by U.S. Customs inspectors – until its owners could prove that the gems were artificial.

Most important of all, many of the New Jewelers began as sculptors and have retained a sculptor's respect for the inherent qualities of the materials they work with. "There is an enormous appeal in the New Jewelry," says Lyon, who serves as jewelry consultant to London's River Gallery. "It has drawn in a lot of people who like its quiet, demanding skills, enjoy the tactile qualities of the

(cont.)

metals." In lieu of gems, some of the artists, such as American Ellen Levy and Chinese Designer Susan Sung, use different-colored metals such as silver and gold, or varied textures, to free their work from monotony. For them, as Marshall McLuhan might have put it, the material itself is the message.

For all its virtues, the New Jewelry, which at times takes massive assertive forms that resemble nothing so much as castoff machine parts, is not to everyone's taste. Not every woman has the bearing to wear it, admit its creators. "It looks great on a Milanese model," says Lyon, "but doesn't look so hot on an old bag." Even thieves have not yet become aware of its worth. In a recent robbery of the home of an American writer in Paris, everything was stolen—with the exception of one New Jewelry silver bracelet with a moonstone cap.

(edited)

NEW – BOOK DEPARTMENT

Attention members. . .we are pleased to inform you of a new service now available to you all – a book department of the Society of North American Goldsmiths. Ms. Hannelore Gabriel will be the director of this program.

Hannelore did the initial work involved in setting up this entire program and enrolled us with the American Booksellers Association. This, along with other sources of information Hannelore has available, will enable her to locate just about any book you might be interested in AND at a 20% discount to you. To place your request, please use the order form below, or a Xerox copy.

On behalf of the SNAG members, I would like to extend a most gracious thanks to Hannelore for making this service available to us.

Bob Ebendorf, President, SNAG

helpful hints

When carving small stones (ie flawless citrine) with undulating curves, it was noted that cut-off discs (separating discs) worked better than diamond tipped burrs. Although the discs didn't cut as quickly or last as long, they proved very efficient. It was also discovered that the stones could be carved without a coolant if done reasonably slowly. Minor flaking did occur along right-angled corners and while leaving the surface of the stone. Perimeter flaking could be eliminated by grinding toward the stone instead of while leaving the stone. It was also discovered that the various shaped grinding stones (medium coarseness-150?) could refine and sand the carved stones. Final sanding of undulating curves could be accomplished by using a 1" layered muslin buff on the flexible shaft, and partially submerging it in a paste of 180 grit and water. Final polishing can be done in the same manner only utilizing cerium oxide instead of a sanding abrasive.

–LAST MINUTE NEWS–

Peters Valley Craftsmen, Layton, N.J., 07851. A year-round crafts community offering weekend workshops, fall/winter/spring internship, summer session, resident craftsmen, Store & Gallery. Applications for residency accepted; openings for internship; brochures available.

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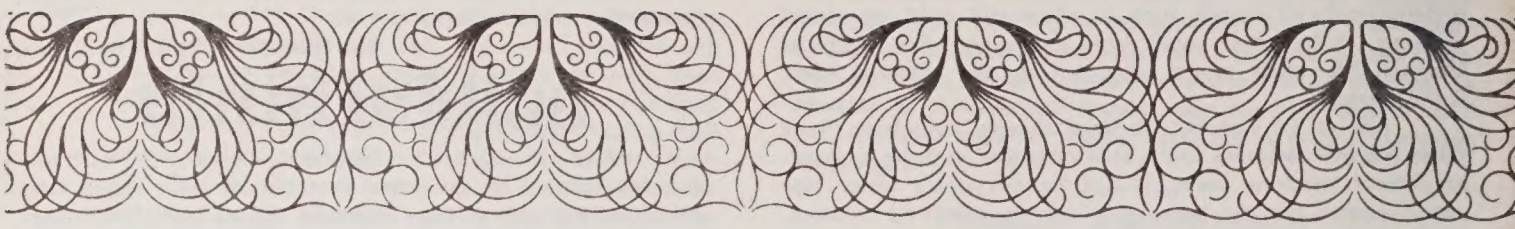

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